PACESETTER 9 • SUMMER 2008

THE GEORGE PÉREZ MAGAZINE

FOR PÉREZ FANS • • BY PÉREZ FANS

PACESETTER The George Pérez Magazine

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This issue is devoted to George's extensive work in the 1970s, including his portfolio *Accent on the First E*. This issue's front cover was penciled by George Pérez for that portfolio, and colored by Marcus Mébes. On the back cover we have a an extremely rare treat: an image in-progress. As Sultan George is entertained by Phoenicia Banu, we can see the artist at work. Phoenicia, as you may know, is Carol Flynn's stage name when she performs as a bellydancer. She also designed Donna Troy's wedding dress! "I had started painting the piece myself about ten years ago, but never got further than the face and flesh tones of the main figure and some of the blue areas, including the night sky. After a while I sent it Tom Smith who I hoped would finish the painting, but it eventually made its way back to me. The hope is that someday, who knows, I might be able to finish it myself, as originally planned. So the original is back in my drawer—waiting." *Image courtesy of Tom Smith.*

NEXT ISSUE'S QUESTION:
Next issue's theme is *The Avengers*. So the question of the issue is "what is your favorite Avengers character drawn by George and why? Please make sure to elaborate! *Send responses to TlorenzP@yahoo.com.*

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PACESETTER
The George Pérez Magazine

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FOR PÉREZ FANS • • BY PÉREZ FANS

F•R•O•M T•H•E P•U•B•L•I•S•H•E•R

Hey Gang

This has been without a doubt the toughest year of my life, and because of that this has been the hardest issue to get done. I'm really glad that I decided not to have a publishing schedule when I first started publishing *Pacesetter*. I publish whenever the issue is ready to be done. It takes a lot of the pressure off me. I started publishing *The George Pérez Newsletter/ Pacesetter* back in 2001, and this is my twelfth issue in seven years. Not bad, if you ask me.

This issue almost never happened. Back in July of 2007—Friday the 13th, to be exact—I was just about to get off work when… while driving a golf cart, I was hit by a semi truck, pushed forty or fifty feet into another semi truck, snapping the femur bone in my right leg and cracking five vertebrae in my spine. I was taken to the nearest hospital and had surgery to fix my leg. For the first day and a half I was on life support. I spent five days in the hospital, so I'm very blessed to still be here and to continue to be able to publish one of my major passions in life: *Pacesetter* magazine.

I really want to thank you loyal readers, for the patience you've shown with the long delay for this issue. I want to especially want to thank the contributors that have waited over a year to see their efforts in print. It's been a really tough four months. The pain medication really zapped any motivation that I had. Even before the accident, I had serious computer problems for almost two months. So getting this issue done has been a real test. I'm very proud of this issue and it's all because of you guys and gals, George Pérez fans.

I want to dedicate this issue to a very special lady: my lovely wife Jean. You really don't know how good you got it until something happens. I've been driving my wife crazy for the last few months, because of the accident. She's been there for me and I love her very much for that. I'm one lucky guy.

Well that's enough of me rambling on. I hope you enjoy this issue. I'm always looking for contributors, so drop me a line and let me know what you think, or if you have an article you'd like to contribute. You can reach me at TLorenzp@yahoo.com. Next issue's theme is *The Avengers*, so I need articles, artwork, trivia and more. Remember the magazine is only as good as the contributors, so Pérez fans: get involved! Everyone that contributes something that sees print will receive a free copy of the issue plus credit in it. Plus, George himself receives every issue, so he'll see your work!

Happy New Year.
—Tony Lorenz

GROWING UP WITH GEORGE PÉREZ

An Artist Emerges from the Bronx

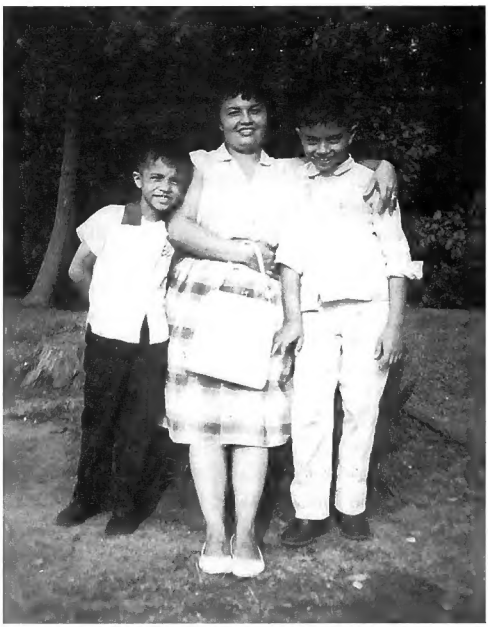
by David Pérez

How was it to grow up with George Pérez? At what point did I, his younger brother, realize that the guy could *draw*?

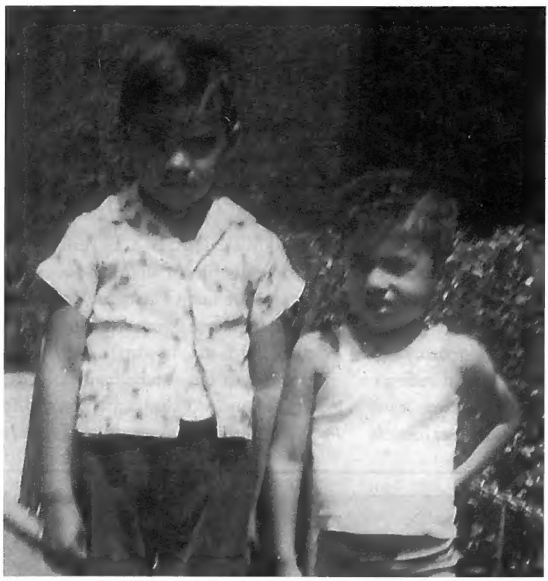
George and I were born a little under a year apart—he on June 9, 1954, and me on May 28, 1955. We grew up in the Millbrook Houses, a ten-building public housing complex located in the Mott Haven section of the South Bronx. In 1958, the year our parents moved there, the Millbrook Houses were sparkling new, an enclosed community with crisp lawns, newly-planted trees, and six playgrounds. George and I explored the area in matching red-seat tricycles, laughing and zooming down the hilly walkways.

We were both top students, first in Public School 65, and then in St. Luke's Catholic School, where we encountered chalk-throwing nuns and the paddle-wielding Brothers of the Sacred Heart. Being good students, we avoided being on the receiving end of our teachers' wrath, except on a couple of occasions. In the sixth grade, George got his face slapped by Brother Raymond, warden—I mean, principal—of St. Luke's Junior High School. His crime? Talking and joking on the lunch line. I got clocked by Brother Lawrence in the seventh grade for, of all things, questioning the timing of our Christmas Crib project. Neither incidents were worthy of urban legend.

At home, we watched a lot of TV and generally enjoyed the same shows, from *Perry Mason* to *Superman* to *The Beverly*



Luz María Pérez, flanked by her sons David and George. Photo courtesy David Pérez.



"Papo" and David in the late 1950s. Photo courtesy David Pérez.

Hillbillies. Family viewings included the World Wrestling Federation, where we cheered on champion Bruno Sammartino and howled at the midget wrestling antics of Sky Low Low. When the women wrestlers came on, George and I watched them, ahem, thoughtfully.

We read a lot of comic books, mainly Marvel. I don't recall us being big DC fans, except for an occasional *Batman* or *Wonder Woman* (although I later learned about George's specific fondness for *The Legion of Super-Heroes* and *Justice League of America).* Perhaps we read them, but the worlds we eagerly inhabited were in Asgard and the Baxter Building. Our mom encouraged our reading of comics because it helped us learn English. In fact, I spoke only Spanish until I was about two; my first English word was "wow."

I was a high-energy mischievous kid, prone to throwing eggs from my eleventh floor bedroom window at unsuspecting *viejos* sitting on park benches. When I played with Mom's precious porcelain figurines, she would plead with me to "behave like *Papo,*" the affectionate nickname my folks bestowed on George, first born male and the child who was actually planned. They thought him a virtual prince among kids, but I knew better. George was six inches taller than me, and looked more like our dad, with jet black eyebrows and a glower like a baby dragon. And he definitely had a mischievous side.

One night, George pinned me to the floor and began wrapping me tightly in his bed blanket, encasing me from neck to ankle like a cocoon. He then stood me up, got behind me and said, "Ooo, let me try this." Then he pushed me. Having no way to break the fall, I landed squarely on my jaw, splitting my chin as blood spurted on the green linoleum floor. I was rushed to St. Francis Hospital, a gloomy institution on East 142nd Street and Brook Avenue, four blocks from where we lived. A dour doctor sewed my chin with five stitches.

I never told on George. We both said it was an accident—ha, ha, you know how

kids are. There was a cardinal rule in our tough South Bronx neighborhood: you never told on anyone, ever. That was punk stuff.

George was not big on sports, or any athletics. He was (in his own words) somewhat of a klutz. Stickball, roller-skating, it didn't matter. He tried them, became frustrated and gave up. Ah, but there was one memorable episode.

One fall afternoon, I was playing no-helmet tackle football in the lawn in front of our project building, 600 East 137th Street, when George walked by. One of my buddies asked George if he wanted to play. George shrugged and said, "Sure." I was shocked.

"You sure you up for this, *Papo*?" I asked.

"Just give me the ball," he replied.

Way to go, big brother! Our team received the football and after catching it, I right away tossed it to George, who by now was sneering. "Aaarrrgh!" he growled running with the ball, teeth clenched, fire in his eyes. It was the funniest thing I ever saw and I forgot all about blocking for him, clearing the way for Pablo, a granite 200-pound classmate of mine to tackle George hard around the knees. My dear brother bounced up off the grass like a yo-yo, a look of trauma in his face.

George threw the ball on the ground, glared at me and said, "I'm going home, Dave." So ended our brief stint as sports teammates.

• • •

George and I began drawing very early on. It could even have been around kindergarten. One of George's inventions was "Rubber Band Man," a character he drew on the hamper in the bathroom. Household furnishings aside, we drew mainly on brown paper bags from grocery stores. When money flowed, we used construction paper.

For a brief period I drew better than George, especially my Mighty Mouse. When we moved on to actual people, George's budding talent would eventually leave me in the dust. I could only draw the same bearded Steve Reeves-like character: "H-S," short for Hercules-Samson, my two beloved sword-and-sandal champions. My sense of anatomical proportion was dismal, leaving my strongman with tiny legs supporting an impossibly huge body and head.

Of course, at the time I thought the drawings were awesome—and so did George, whose characters were not as muscle-bound. But before long I had to admit (to myself) that his drawings at least looked more real. His Cyclops may have appeared wimpy compared to H-S, but at least his body looked human. Then he started creating his own super-heroes, like the Kleptomaniac Kid, who could look at an object and make it appear in his hand. I gave up trying to match George when he learned to illustrate women, getting the dimensions more or less precisely, certainly in comparison to my drawings of women, which looked, well, I can't even describe it.

But it wasn't until George was in the eighth grade that I got my first hint of his rising talent. In the middle of the school year, he showed me a two-page paneled parody he drew of his classmates. A few drawings, I marveled, captured some of the guys perfectly, like the chain-smoking Fermin and the rotund Carlos.

"Wow, this is pretty good, George," I said, a little jealous. "And funny too."

How did he do this? I wondered. By this time, I was more into hanging out and playing sports, inching my way towards the

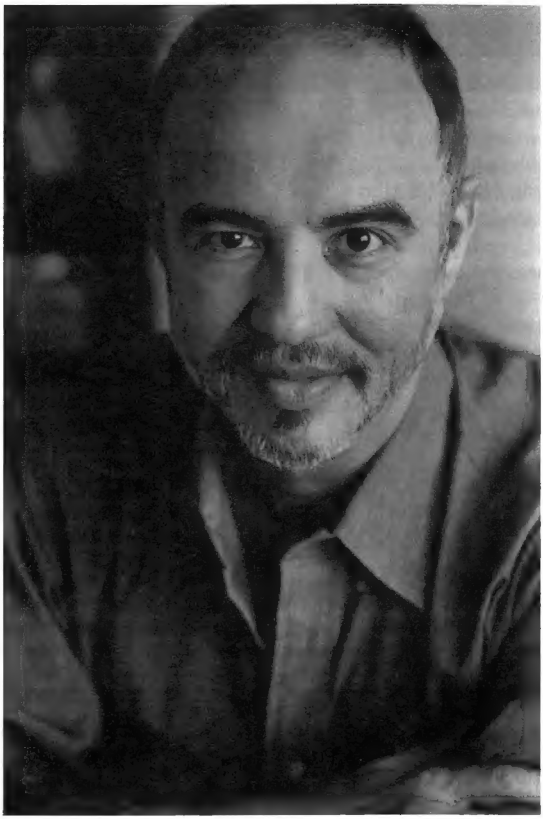
"cool" crowd, as I saw some of my friends. I'd practically stopped drawing altogether. George preferred to stay home, and he drew constantly. I rarely looked at what he was doing. Now I knew. Damn, I thought, this guy is *seriously* practicing. My brother can really draw!

In truth, it wasn't until my late teens that I truly appreciated my brother's skills and, moreover, his tenaciousness about pursuing his art. By this time, he had created his own comic book characters like *Battalion* and *Factors Unknown*. Doors were beginning to open; doors he had created through sheer talent and determination.

When I thought again about his eighth grade parody, I realized that it was not only the illustrations I admired, but the *story* he told with it. I don't recall the plot line, but even if it was short and limited, it moved from point A to point B. It spun a tale. And now he was doing stories like *Terror Train*, stuff that was gripping, like a good comic book is supposed to be.

But I also realized that George's true story began in our shared bedroom in the projects of the South Bronx, an area not known for its producing of greatness. Yet ghettos are often miscast. Their offspring also have gifts that too repeatedly lay buried and undeveloped. I'm glad George kept at his dream. And I'm incredibly proud of him.

Way to go, big brother!



David Pérez is a writer and editor currently living in Taos, New Mexico. He has two grown children, Belinda and Jase, and his wife, Veronica Golos, is a published poet. David is also an actor and has done film, theatre and commercial work.

David welcomes comments and correspondence. He can be reached at dpereztaos@yahoo.com.

GEORGE'S RUN

Pérez Adapts a 70s Sci-Fi Film to Comics

by J. A. Fludd

When George Pérez began his career as an artist for Marvel in the 1970s, he also established himself as my favorite artist in comics, a position in which he has remained almost unchallenged. Which is why I at times found George's output—or the gaps in it—highly frustrating. During his tenure with *The Fantastic Four* and *The Avengers*, George would be there for several issues, then absent for a few issues, leaving me without a regular exposure to the art that excited me the most. It was during this time of disappearing acts that George suffered a strange and mysterious paralysis of his drawing hand.

According to the book *George Pérez, Storyteller*, it started with a pain in the neck that turned to a backache, which led to a deadening and numbness which finally seized his right hand, rendering him unable to hold and control a pencil. A diagnosis of a pinched nerve and a course of electro massage therapy corrected the problem and—gratifyingly for thousands of fans—got George working again. But as recounted in the book *Pérez: Accent on the*

"Logan's Run" from 1977's *Accent on the First E.* Characters copyrighted by MGM and Marvel Comics

I'M A SCULPTOR, YOU KNOW-- IN MY SPARE TIME. I DID ALL OF THESE.
THE TWO OF YOU WILL BE MY MASTER-PIECE!
BUT WHERE WILL I PUT YOU?
I KNOW. YOU'LL BE THE BASE OF THAT COLUMN. YOU'LL HOLD UP MY ENTIRE WORLD!
WE WANT TO SEE THE OTHERS FIRST, BOX.
VERY WELL. THEY ARE NOT MUCH FARTHER. BEHOLD!
NO! IT CAN'T BE!
THE RUNNERS, LOGAN-- TH-THEY'RE--
DEAD AND FROZEN IN ICE!
BUT HOW? HOW DID THIS HAPPEN?!
REGULAR STORAGE PROCEDURE, THE SAME AS THE OTHER FOOD.
IT'S MY JOB TO STORE FISH AND PLANKTON, GREENS AND PROTEIN FROM THE SEA. BUT IT STOPPED COMING AND THEY CAME INSTEAD, SO I STORE THEM HERE. IT'S MY JOB.

CONTINUED AFTER NEXT PAGE

Logan's Run #4, page 3. Inks by Klaus Janson. Courtesy Peter Lee.

First E, George's affliction struck at an especially critical time, right in the middle of the third issue of one of George's most unique early projects: a comic-book adaptation of the movie *Logan's Run*.

Logan's Run, starring Michael York and Jenny Agutter, was an MGM production of a novel by George Clayton Johnson and William F. Nolan. It told the story of a post-apocalyptic future in which humans lived idyllic and hedonistic lives in domed cities—until their mandatory death at age thirty. Citizens could try to escape this fate in an event called Carousel in which they could supposedly be "renewed" but were actually disintegrated. The enforcers of the death-at-thirty law, who were licensed to kill "Runners" who tried to flee, were called Sandmen. Logan was a Sandman commissioned to learn the truth about a possibly mythical "Sanctuary" where Runners could live out natural lives. But when Logan himself became a Runner, things grew very dangerous, pitting Logan against Francis, his best friend and fellow Sandman.

WHILE BACK IN THE SHADOWY FORSAKEN RUINS BEYOND THE GREAT CLOSED DOOR...
SANDMAN, FRANCIS-7 REPORTING. FEMALE RUNNER TERMINATED... READY FOR CLEAN-UP AT EMERALD QUADRANT NINE
IT'S A GOOD THING I DECIDED TO LEND MY PARTNER A HAND--OR I MIGHT NEVER HAVE KNOWN ABOUT THIS. I WONDER WHY HE DELIBERATELY LET HER GO, ANYWAY...
'CAUSE, CLOSE FRIEND OR NOT, IF LOGAN HAS BECOME A RESRET, I'LL STILL HAVE TO KILL HIM!
NEXT: LAIR OF LASER-DEATH!
Logan's Run #2, page 31. Inks by Klaus Janson. Courtesy Peter Lee.

When Marvel won the franchise to do *Logan's Run*, the movie, as a comic book, the task of illustrating the project went to George Pérez. So, the man whose work with the likes of the Human Torch, the Thing, Captain America, Thor, and Iron Man was turning heads throughout fandom now turned his talents to visualizing a world of the future—without super-heroes. Despite the malady that crippled him and threatened his career halfway through the project, George rose to the task. In five issues totaling eighty-five pages, he began to discover his true capabilities.

Logan's Run was a Marvel comic book of 1976. Looking through its issues, you see the excitement of Pérez's early work—but you also wish Marvel back then had

4
10
RAKK
TRUE! BOX TAKES THE BRUNT OF THE BLAST, HIS METALLIC SORBAM BURIED IN THE EXPLOSION OF CONTACT!
AND, ALTHOUGH HE ABSORBS THE GREATER PORTION OF THE CHARGE, A PART OF IT IS DEFLECTED--
--WITH DEVASTATING EFFECT!
NO!
MY BIRDS! MY FISHES! ALL MY EXQUISITE ICE ART--DESTROYED!
MY ENTIRE WORLD IS CRUMBLING--BECAUSE OF YOU!
I HIT HIM--AGAIN! HE'S HURT, BUT HE KEEPS COMING! I'VE GOT TO CONTINUE BLASTING!
I'VE GOT TO... OR I'M... DEAD!
SKRUNCH!
CRUMBLING! ALL BECAUSE OF YOU!
BECAUSE OF FISH... PLANKTON ...GREENS... PROTEIN... BECAUSE OF HUMANS-
I...WAS...ONLY... DOING...MY... JOB...
LOGAN!
I--I'M OKAY, JESSICA, BUT WE'VE GOT TO GET AWAY BEFORE WE'RE BURIED ALIVE!
LOGAN--THE ROOF--IT'S COMING DOWN!
10

Logan's Run #4, page 10. Inks by Klaus Janson. Courtesy Lee Benaka.

the image-processing and production methods, and paper stocks, that it uses today. Produced with the old four-color process on newsprint, it is in places a rather murky, muddy affair. You look at the pages and wish you could see what George and inker Klaus Janson really put into them. Klaus Janson is an inker with a heavy, atmospheric, noirish style—not necessarily the best fit for George or a futuristic science fiction tale to begin with. But the four-color printing on newsprint only exacerbates the problem. Still, through all that murkiness, you can see George Pérez—with writers Gerry Conway and David Kraft adapting the screenplay—scoring an artistic triumph.

The things that caught my eye about George's work in the beginning were the idealized figures, the copious detail in the drawings including lavish backgrounds and set pieces, and the ability to use a comic-book panel like a movie frame with expansive action and changes of camera angle. His work was cinematic in a way that only the work of Jack Kirby had been before him. It was as if George had been training himself to draw a Sci-Fi film adaptation before he even got the assignment! Everything he had been teaching himself, he brought full measure to these five comics.

It bears mentioning that George had to create his own versions of the characters; *George Pérez, Storyteller* relates that Marvel's license didn't extend to the likenesses of the stars. This only worked in George's favor, as his visualizations of Logan, his fellow Runner and eventual lover Jessica, and the law-blinded Francis are actually better-looking than the movie characters!

Logan in particular was a perfect leading man.

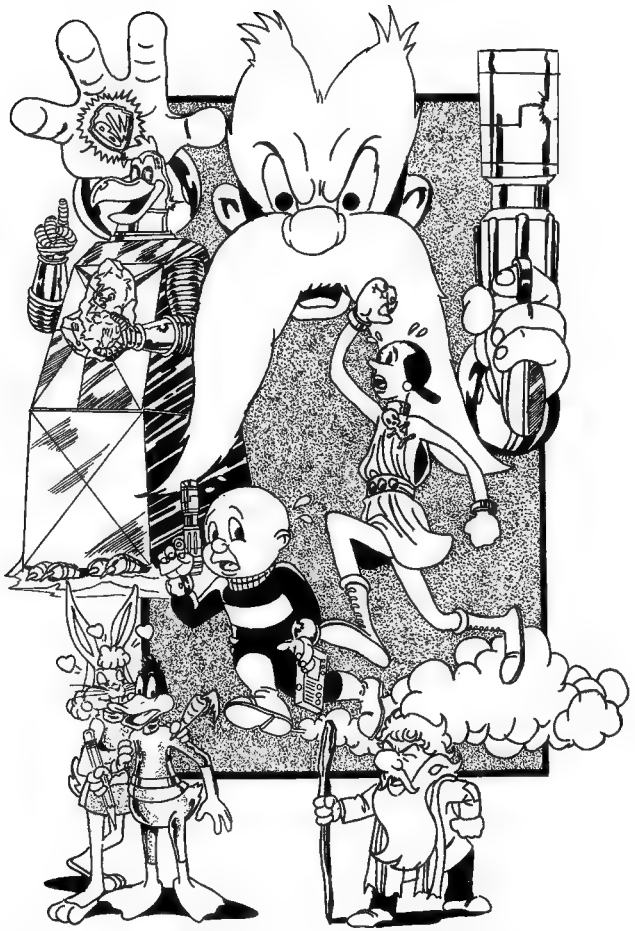
Visually, the *Logan's Run* adaptation really takes flight in the fourth issue. It opens with Logan and Jessica, who have fled from the city, facing the robot Box and learning that he has frozen all the other Runners as a food source for his long-perished masters (who would have recoiled from cannibalism anyway!) Page 4 (numbered 6 because of the ad pages) hints at the growing complexity of George's work. Between two vertical "strips" of panels in which Box sculpts Logan and Jessica, the two Runners—captured at various angles—realize that *this* is Sanctuary, and that it is just as bad as what the Runners were fleeing. The next page gives a sexy but tasteful reveal of Box's sculpture of a nude Logan and Jessica kissing, and then segues into an armed showdown between Logan and Box.

Logan and Jessica's escape from Box's ice world leads to their discovery of the world outside. Page 8 (numbered 14) is a truly beautiful piece of work in spite of the printing. It is one of George's early uses of montage, combining a sequence of images in a single composition. Logan and Jessica experience nature for the first time and consummate their attraction. Especially nice is the middle part of the montage, a portrayal of pure, innocent, almost Edenic sexuality in the outdoors.

But even more impressive is the double-page spread on pages 10 and 11 (16 and 17), in which Logan and Jessica reach post-apocalypse Washington, DC. In *Accent on the First E*, George remarked, "In every story I try to find one sequence or shot that I can really make spectacular, something I can dedicate a really large panel to... I made sure that [the Washington spread] got in the middle of the book so it would be unbroken." This spread is as breathtaking now as it was back then, with its cracked and vine-draped Washington Monument, its shot of the young couple bewildered at Arlington Cemetery, and its panorama of the crumbling Lincoln Memorial shrouded in ivy and overgrown bushes. It is two pages of hushed wonder, and a virtuoso performance by the young Pérez. Smaller but no less remarkable is the panel spanning the middle of page 12 (22), showing the U.S. Capitol in the same condition—in tender detail.

Inside the Capitol, George continues depicting the magnificent decay of Congress, where all is cracked and crumbling and vined, but still showing its elaborate architectural detail, and Logan and Jessica meet the nameless Old Man—a survivor who lives among countless cats. This is where Francis, who has been stalking them, catches Jessica.

The attention to detail and cinematic action continues through the cliffhanger into the fifth, concluding issue. In the final battle between Logan and Francis on the first six pages, George realizes his goal, as stated in the *Storyteller* book, of not "sacrificing the storytelling and sense of dynamics I had on the super-hero books." Indeed, the drama, detail, and power on these pages are a match for any of George's battle sequences in *The Fantastic Four* and *The Avengers* during that period, even without characters throwing super-powers at each other. For the finale, George takes the Runners and the Old Man home to confront the lie of "Renewal" that controls the populace and is really death in disguise; shut down the artificial intelligence that rules the domed city; and liberate the people from computerized oppression in an explosive climax. And the art never misses a beat. George had consciously set out to make his comic-book adaptation of *Logan's Run*



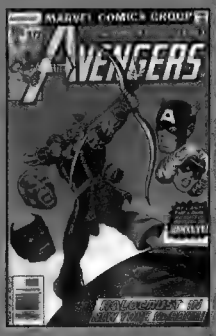
"Wogan's Wun" from 1977's *Accent on the First E.*

better than the movie, and it could well be argued that he succeeded.

In leaving the world of super-heroes for cinema science fiction, George Pérez became an explorer of his own talent, learning what he could really do with his visual gifts. The George Pérez who returned to the Marvel Universe of the Fantastic Four and the Avengers after these five issues of *Logan's Run* showed what he had accomplished on that journey, applying the lessons he learned to create even more exciting super-hero comics. He had emerged from a frightening, debilitating ailment and gone on to become an even better artist. It was very much like a mythical hero's journey. Like the characters in comics themselves, George Pérez had taken on intimidating challenges and come out a champion.

(CP=Cover Pencils • P=Pencils/Interior Pencils • IA=Interior Artist • II=Interior Inks • PL=Layouts • SC=Script)

PACESETTER gives you the FULL checklist for THE 1970s!



COMICS & RELATED

ASTONISHING TALES
#25 (IP) Aug 1974

AVENGERS
#141 (IP) Nov 1975
#142 (IP) Dec 1975
#143 (IP) Jan 1976
#144 (IP) Feb 1976
#147 (IP) May 1976
#147 (30¢ Var) (IP) May 1976
#148 (IP) Jun 1976
#148 (30¢ Var) (IP) Jun 1976
#149 (CP, IP) Jul 1976
#149 (30¢ Var) (CP, IP) Jul 1976
#150 (CP, IP) Aug 1976
#150 (30¢ Var) (CP, IP) Aug 1976
#151 (IP) Sep 1976
#154 (IP) Dec 1976
#155 (IP) Jan 1977
#160 (CP, IP) Jun 1977
#160 (Whitman) (CP, IP) Jun 1977
#160 (35¢ Var) (CP, IP) Jun 1977
#161 (CP, IP) Jul 1977
#161 (35¢ Var) (CP, IP) Jul 1977
#161 (Whitman) (CP, IP) Jul 1977
#162 (CP, IP) Aug 1977
#162 (35¢ Var) (CP, IP) Aug 1977
#162 (Whitman) (CP, IP) Aug 1977
#163 (CP) Sep 1977
#163 (35¢ Var) (CP) Sep 1977
#163 (Whitman) (CP) Sep 1977
#164 (CP) Oct 1977
#164 (35¢ Var) (CP) Oct 1977
#164 (Whitman) (CP) Oct 1977
#165 (CP) Nov 1977
#166 (CP) Dec 1977
#167 (CP, IP) Jan 1978
#168 (CP, IP) Mar 1978
#170 (CP, IP) Apr 1978
#171 (CP, IP) May 1978

#172 (CP, IP) Jun 1978
#173 (CP) Jul 1978
#174 (CP) Aug 1978
#181 (CP) Mar 1979
#183 (CP) May 1979
#184 (CP) Jun 1979
#185 (CP) Jul 1979
Annual #6 (IP) 1976
Annual #8 (CP, IP) 1978

CONJURE
#1 (CA, SC, IA) 1974

COSMIC SORCERY
#1 (IP) 1977

CREATURES ON THE LOOSE
#33 (IP) Jan 1975
#34 (CP, IP) Mary 1975
#35 (IP) May 1975
#36 (IP) Jul 1975
#37 (IP) Sep 1975

DEADLY HANDS OF KUNG-FU
#6 (IP) Nov 1974
#7 (IP) Dec 1974
#8 (IP) Jan 1975
#9 (IP) Feb 1975
#10 (PL, IP) Mar 1975
#11 (IP) Apr 1975
#12 (IP) May 1975
#13 (IP) Jun 1975
#14 (IP) Jul 1975
#16 (IP) Aug 1975
#17 (IP) Oct 1975
#19 (IP) Dec 1975
#20 (IP) Jan 1976
#21 (IP) Feb 1976
#22 (IP) Mar 1976
#24 (IP) May 1976
#30 (IP) Oct 1976

DEFENDERS
#51 (CP) Sep 1977
#53 (CP) Nov 1977
#54 (CP) Dec 1977
#64 (CP) Oct 1978

FANTASTIC FOUR
#164 (IP) Dec 1975
#165 (IP) Dec 1975
#166 (IP) Jan 1976
#167 (IP) Feb 1976
#170 (IP) May 1976
#170 (30¢ Var) (IP) May 1976
#171 (IP) Jun 1976
#171 (30¢ Var) (IP) Jun 1976
#172 (IP) Jul 1976

CONJURE
NO MAN CAN STAND AGAINST
THE DEADLY HANDS OF KUNG FU
AND THE SAMURAI SAYS "DEATH!"
CAN EVEN THE SON OF FU MANCHU SURVIVE AGAINST CONTEST OF TRUTH!
THE DEADLY HANDS OF KUNG FU
THE BLAZING AN ACTION CONCLUSION TO SWORDQUEST!
NO MAN CAN STAND AGAINST
THE DEADLY HANDS OF KUNG FU
SPECIAL!
THE HAUNT OF HORROR
DEMONS OF DARKNESS
SATANA
THE MOST HAUNTING OCCULT STORY OF THEM ALL!

#176 (IP) Nov 1976
#177 (IP) Dec 1976
#178 (IP) Jan 1977
#183 (CP) Jun 1977
#183 (35¢ Var) (CP) Jun 197
#184 (CP, IP) Jul 1977
#184 (35¢ Var) (CP, IP) Jul 19
#184 (Whitman) Jul 1977
#185 (CP, IP) Aug 1977
#185 (35¢ Var) (CP, IP) Aug 19
#185 (Whitman) (CP, IP) Aug 1977
#186 (CP, IP) Sep 1977
#186 (35¢ Var) (CP, IP) Sep 19
#187 (CP, IP) Oct 1977
#187 (35¢ Var) (CP, IP) Oct 19
#187 (Whitman) (CP, IP) O 1977
#188 (CP, IP) Nov 1977
#188 (Whitman) (CP, IP) Nov 1977
#191 (CP, IP) Feb 1978
#192 (CP, IP) Mar 1978
#194 (CA) May 1978
#194 (Whitman) (CA) May 19
#195 (CP) Jun 1978
#196 (CP) Jul 1978
#197 (CP) Aug 1978
#197 (Whitman) (CP) Aug 19
Annual #14 (PL, IP) 1979

GEORGE PEREZ PORTFOLIO
(1977) (CA, IA)

GHOST RIDER
#26 (CP) Oct 1977

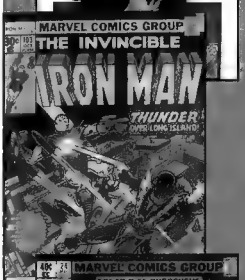
GRYMALKIN
#2 (IA) 1978
#3 (IA) 1979

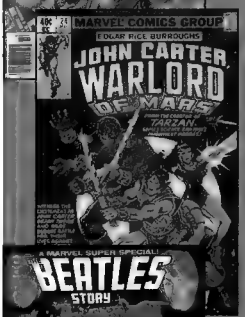
HAUNT OF HORROR
#5 (IA) Jan 1975

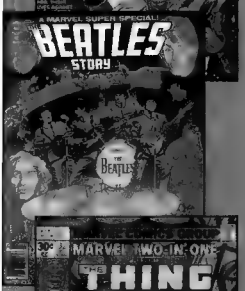
HOT SHOT
#1 (CA, SC, IP) 1975

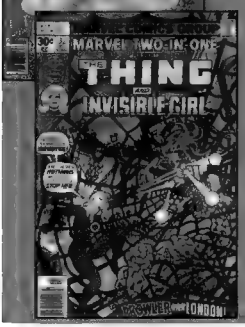
HOT STUF'
#1 (SC, IA) 1974

INHUMANS
#1 (IP) Oct 1975
#2 (IP) Dec 1975
#3 (IP) Feb 1976
#4 (IP) Apr 1976
#4 (30¢ Var) (IP) Apr 1976
#8 (IP) Dec 1976
Black Bolt Poster (1976)









IRON MAN
#102 (CP) Sep 1977
#102 (Whitman) (CP) Sep 1977
#103 (CP) Oct 1977
#103 (Whitman) (CP) Oct 1977

JASON MONARCH
#1 (IP) Feb 1979

JOHN CARTER, WARLORD OF MARS
#12 (CP) May 1978
#13 (CP) Jun 1978
#14 (CP) Jul 1978
#16 (CP) Sep 1978
#18 (CP) Nov 1978
#24 (CP) May 1978

LOGAN'S RUN
#1 (CP, IP) Jan 1976
#2 (CP, IP) Feb 1976
#3 (CP, IP) Mar 1976
#4 (CP, IP) Apr 1976
#5 (CP, IP) May 1976

MARVEL PREMIERE
#45 (CP, IP) Dec 1978
#46 (CP, IP) Feb 1979

MARVEL SUPER SPECIAL
#4: Beatles Story (IP) 1978
#7: Sgt. Pepper's Lonely Hearts Club Band (Netherlands) (IP) 1978

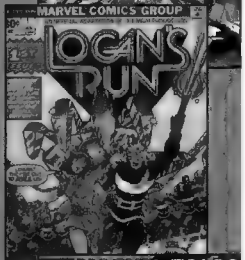
MARVEL TALES
#201 (rep; CP) Jul 1977

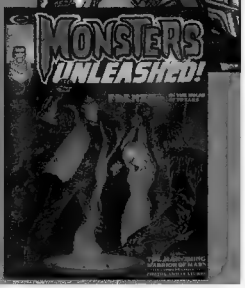
MARVEL TEAM-UP
#65 (CP) Sep 1977

MARVEL TWO-IN-ONE
#32 (CP) Oct 1977
#32 (35¢ Var) (CP) Oct 1977
#32 (Whitman) (CP) Oct 1977
#33 (CP) Nov 1977
#42 (CP) Aug 1978
#50 (CP) Apr 1979
#51 (CP) May 1979
#52 (CP) Jun 1979
#54 (CP) Aug 1979
#55 (CP) Sep 1979
#56 (IP) Oct 1979
#57 (CP, IP) Nov 1979
#58 (CP, IP) Dec 1979

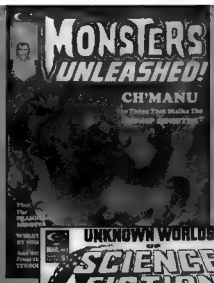
MONSTERS UNLEASHED
#7 (IA) Aug 1974
#8 (IP) Oct 1974

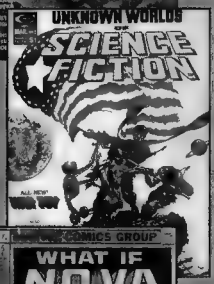
MS MARVEL
#23 (CP) Apr 1979

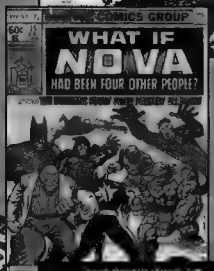


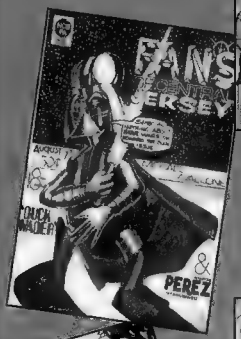


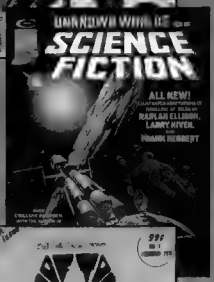
NOVA
#14 (CP) Oct 1977
#14 (35¢ Var) (CP) Oct 1977
ORACLE
#1 (IP) 1978
PETER PARKER, THE SPECTACULAR SPIDER-MAN
#9 (CP) Aug 1977
#9 (35¢ Var) (CP) Aug 1977
#10 (CP) Sep 1977
#10 (35¢ Var) (CP) Sep 1977
POWER MAN
#27 (IP) Oct 1975
SUPER-VILLIAN TEAM UP
#15 (CP) Nov 1978
UNKNOWN WORLDS OF SCIENCE FICTION
#2 (IP) Mar 1975
#3 (IP) May 1975
WHAT IF?
#15 (IP) Jul 1979
X-MEN
#112 (CP) Aug 1978
#128 (CP) Dec 1979
Annual #3 (IP) 1979











MAGAZINES/ FANZINES

ASCENSION FROM THE ASHES (AFTA)
#1 (Int; CA, IA) Feb 1978
#2 (IA) 1978
COMIC READER
#166 (CP) Mar 1979
FACTORS UNKNOWN
#2 (SC, IA) 1971
#3 (SC, IA) 1972
FANS OF CENTRAL JERSEY
#18 (Int) 1977
FAN'S-ZINE
#7 (int) 1979
#8 (int; IP) Spring/Summer 1979
FANTAZIA
#14 (INT)
F.O.O.M.
#16 (IP) 1976
#19 (CP) 1976
#20 (CP) 1978
#22 (Backcover) 1979
GRAPHIC NOVEL SCENE
#1 (rep; CA)
GREAT KRYPTON!
#1 (CA) 1979
NATIONAL LAMPOON
Volume 2
#7 (Feb 79) (IP)
#8 (Mar 79) (IA)
#12 (Jul 79) (IA)
PEREZ - ACCENT ON THE FIRST 'E'
(CA, IA) 1977
PITTSBURGH FAN FORUM #38
#38 (Int) Sept. 1978
SCIENCE DIGEST
(Oct 75) (IA)
(Nov 75) (IA)
(Jan 76) (IA)
TCP
vol 2, #2 (IA) 1976
vol 2, #3 (Int, IA) Spring 1978

CALENDARS

Marvel Calendar 1977 (IP)
Marvel 1978 Spider-Man Calendar (IP)
Marvel 1979 Hulk Calendar (IP)

FOCUS ON: THE SEVENTIES

by Bobby Nash

Sometimes I think the 70s get a bad rap. Sure, that was the decade that gave us disco, but there were some good things that came out of the 70s as well. It was the decade that gave us *Star Wars*; *Star Trek: The Motion Picture*; the All-New, All-Different *X-Men*—Storm, Wolverine, Nightcrawler; *Conan The Barbarian's* first comic appearance; the death of Gwen Stacy; the long-awaited Superman vs. Spider-man; the beginning of *Cerebus*' 300-issue odyssey; *Superman The Movie*; oh yeah, and me, your humble *Focus On* Vault Keeper.

The 70s also gave us the comic book debut of artist George Pérez.

Featured in this edition are just a few of those pieces of art that launched George's career, and maybe a few bordering on the obscure. Here they are, in no particular order.

Stan Lee PRESENTS
LOGAN'S RUN!
BEGINNING: A JOURNEY INTO THE WORLD OF THE TWENTY-THIRD CENTURY WHERE LIFE IS PURE PERFECTION (BUT THERE'S JUST ONE CATCH...)!
PART ONE
GERRY CONWAY * GEORGE PEREZ
WRITER/EDITOR
ARTIST
KLAUS JANSON INKER
JOE ROSEN LETTERER
FROM THE SCREENPLAY

1 Starting with one of my personal favorite illustrations is the splash page to issue #1 of Marvel Comics' 1976 adaptation of the sci fi film *Logan's Run*. The massive hand behind the two main characters is startling and eye-catching, and a great example of George's design skills in rendering a page that's at once exhilarating and intriguing. Inks by Klaus Janson.

AND NOW THE...
BEATLES
PAUL McCARTNEY
JOHN LENNON
RINGO STARR
GEORGE HARRISON
AT LAST! PRESENTING THE ULTIMATE ILLUSTRATED BEATLES BOOK--BROUGHT TO YOU BY DAVE KRAFT, GEORGE PEREZ AND KLAUS JANSON! IT'S A GRAPHIC-ARTS DOCUMENTARY OF THE BEATLES -- FROM THE VERY BEGINNING TO THE FINAL BREAK-UP! 40 PAGES OF MARVEL MAGAZINE MAGIC, PLUS ARTICLES AND NEVER-BEFORE-PUBLISHED COLOR PHOTOS OF THE FAB FOUR!
DON'T MISS MARVEL SUPER SPECIAL #4!

2 So, just how do you follow up on a big sci fi film (which eventually became a cult classic)? Why you tackle one of the worlds greatest Rock bands. To quote Ed Sullivan: "Ladies and gentlemen... The Beatles!" This image is a respectful portrait of the artists, which we can speculate that they were probably impressed with and honored by. Inks by Klaus Janson.

BUT, HE'S GOT REYNOLDS!
AIM LOW!
E. HAMMOND PRESES DOES NOT KNOW THIS, NOR DO THE OTHERS WHO ASSAIL THE MAN-WOLF! THEY ONLY KNOW THAT HE IS DANGEROUS, THAT HE MUST BE SUBDUED, AND THUS THE FATAL COMMAND IS GIVEN!
"FIRE!"
MORPHOSIS FROM HUMAN INTO

3 There's a creature on the loose and his name is John Jameson, the Man-Wolf. This double page spread was one of the early shots showcases the artist's uncanny ability to fill a scene with multiple characters. This image also conveys the entire group's falling, and there are few who can properly render such a drawing, and do it so well! Coincidentally, Man Wolf has been seeing some action of late in the new *She-Hulk* series. Inks by Fred Kida.

4 How do you follow up on the interstellar werewolf antics of J. Jonah Jameson's son? By creating the first Puerto Rican super hero. Writer Bill Mantlo and artist George Pérez did just that with The White Tiger. George was meticulously able to form the words out of the buildings; and in addition to that, create a dizzyingly high perspective that shows the character bounding through the city skyline. Inks by Jack Abel.

RESENTS
CADAVER COMIX
IN THE OPERATING ROOM OF A LEADING MEDICAL SCHOOL, STUDENT ERNEST N. TERN DISCUSSES A GRAVE PROBLEM WITH HIS INSTRUCTOR.
GOLLY, DR. GOODBAR, WHEN AM I GOING TO GET A REAL BODY TO WORK ON?
INSTEAD OF THIS... THIS DUMMY!!
PATIENCE, MY SON.
CADAVERS ARE VERY HARD TO COME BY THESE DAYS, YOU KNOW.
MEANWHILE, IN ANOTHER PART OF TOWN, A WINO HAS TAKEN HIS FINAL DRINK...
GGCH!!
THE POOR SOUL'S BODY IS TAKEN TO CITY HOSPITAL...
DEAD ON ARRIVAL
GOODY! AN UNCLAIMED BODY!!

5 *Cadaver Comix.* This image was reproduced George's self-published *Pérez Obscura* from 1996 and reprinted in last issue of *Pacesetter* as well, but I just can't get enough of it. Let's take another look at it, and see something new. Notice how the opening panel gives the reader a feel of viewing an old horror film… perhaps something by Ed Wood!

AND AWAY THE GUILD MENACERS FLED
ONE I SAID BEFORE, CHAK HIT IT RIGHT ON THE BUTTON...
MY FOOT KICKED--
AND THOUGH IT WASN'T SURE WHETHER SHRAPHNIK FORGED IRGYL CHUNDA'S QUAL, IRGYL CHUNDA'S MIRACLE
GRUNK
KUNK
--FREE
JUNGLE RAT HAND GRABBED
--I STRANGLED ANYWAY, BECAUSE SOME THING HAD TO BE CERTAIN! IF I WAS EVER TO RETURN TO EARTH AT FIRST
AND BOTH ACTIONS CLEARED THE WAY TO FREEING HERU AND CHAK
THUNK
CRUNCH
THEN PIVOTED IT DON'T LOOK MUCH BETTER IN CLOSEUP, DOES IT? TIRED OF RUNNING, LEADING LADIES WHO INSISTED ON SHRIEKING TO SHATTER THEIR EARDRUMS WITH HARSH LINE TO SHOOT ANOTHER TIME, AND IT OCCURED TO ME WITH A HAZE BUT IT WOULD HELP LITTLE NOTHING SHORT OF THAT BABY!
TO FACE THE THING, AND I DID
WAS SORRY

Gulliver Jones from 1974's *Monsters Unleashed* #8. Originally, George was scheduled to assist Rich Buckler on this story, but due to scheduling issues this became one of the artist's earliest pencilled stories. Though George Pérez is famed for his voluminous backgrounds, this minimalist page enables us to focus on the action, without being distracted by inconsequential elements. Inks by Duffy Vohland with assists by Bob Layton and John Byrne.

One of my favorite Pérez *Fantastic Four* covers. From 1978's issue #194. A great rendition of the Thing. We can clearly see that the action is taking place in some huge subterranean chamber, and here we see one of Pérez's trademarks: his super-detailed technology. What Herculean levels of patience and diligence must go into rendering such gargantuan structures; yet still draw the fluid motion of the main characters in the foreground? George inked his own pencils, and the background was inked by Mike Higgins.

8 Also from *Pérez Obscura*. The character's name is Deathstar and she appeared in 1978's *Oracle* magazine. Truly an obscure collectible. What immediately grabs the reader's attention is Deathstar herself; but then when you examine the image, your attention shifts to the silhouetted hands holding the energy staff. This serves to put the viewer in the assailant's shoes; thus giving us a unique perspective that only the maestro could have drawn! Inks by Michael Higgins.

9 This 1979 sketch for Andy Mangels was scanned from the 1987 issue of *Comics Interview*. This is one of the nicer shots of Aquaman I've seen from this time period. Showing the Atlantean king in thoughtful repose, this image could be posed or a mere snapshot. What's appealing about the image is that Arthur is depicted against a background that looks like some undeveloped beach, or bay; and the look on his face is almost serene. George not only inked his own pencils on this one, but colored it, too.

10 What a way to close out the decade. This cover to the Thing's team up title, *Marvel Two-In-One* had the monumental battle of the Thing vs. the Thing. One of my personal favorite covers. The alternate Thing is about to smash the ever-lovin' blue-eyed monster with what looks to be a car or a chunk of building. Whatever it is, it's huge, and it's enough to block out the sunlight, creating an ominously dark shadow over them both. Notice that the crowd in the background is fleeing… which is pretty realistic, considering that such a fight would attract onlookers, and then cause them to quickly scatter. Inks by Joe Sinnott.

And so we come to the end of another *Focus On*. I hope you enjoyed this little jaunt down memory lane as much as I did. Until next time, the *Focus On* Vault is closed.

MY VIEW FROM THE FRONT LINES

The Only Place I Can See More Than Shoulders

by Tabitha Johnson

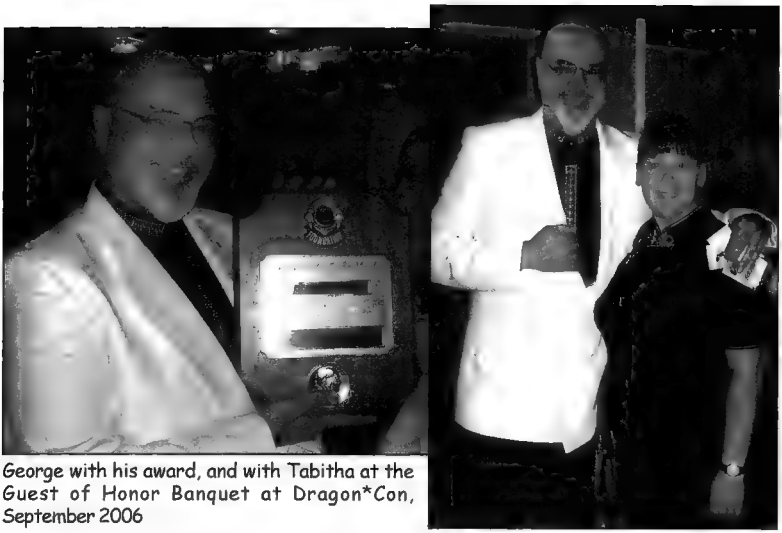
Six years ago I was introduced to a world I had no idea existed, the world of comics, when my friend Carol Flynn handed me a copy of *Crisis on Infinite Earths* after a discussion of what our husbands did for a living. Before that day, I knew what comics were, but I had never been truly exposed to them, as I had never lived anywhere near a comic shop. I was amazed at the detail, the beauty, words and pictures coming together to tell a story that couldn't be told without both present. I was hooked, immediately found a comic book shop, and started reading and collecting books.

Shortly after, I met George when Carol and I decided it was beyond time to get all of us together. I still remember seeing Carol walking towards us (we were at the Magic Kingdom at Walt Disney World, both of us being employed by the Mouse at the time) with a man in a pink flamingo shirt close behind her. I don't know if it was what I had expected from her descriptions—she is a bit biased, after all—but for some reason it made perfect sense. We immediately hit it off and have all been great friends ever since.

I have read tons of articles about George over the years, and almost all of them bear witness to his legendary passion for his work, Carol, his fans, and most of all to charities like The Hero Initiative, Comic Book Legal Defense Fund, Make-A-Wish Foundation, and the Juvenile Diabetes Fund, to name a few. As a friend and a comic fan, George has gotten me involved in some charity work with him, and through that I've seen a side of him few fans truly see: not just his passion but his pure devotion, and I so wish that his fans could see what I've seen, because they would love him even more for it.

My first convention working with George was MegaCon 2006, at the ACTOR booth (this was before they changed their name to Hero Initiative). I had seen George at previous conventions, but didn't have any idea that I could work with him until he asked me. Originally I was slated to only work a few hours at a time, with George, keeping his very long line in

George & Tabitha at the Coliseum of Comics signing, June 2005.



George with his award, and with Tabitha at the Guest of Honor Banquet at Dragon*Con, September 2006

order, reminding fans that George was signing for charity so that they would drop a few dollars into the jar, and being his eyes while he was busy sketching. Well, the few hours turned into all day long. George didn't leave, so neither did I. I was having way too much fun to leave. George has a very special group of fans, some as jovial as he, some who are too awed to speak, and of course the requisite beautiful women in super heroine costumes who want to pose with him— and I found it was just so much fun to talk to them about whatever came up while they were waiting for their turn. I think that the most amazing thing about it was the line, which was never empty, and during signing times, the line was always the longest, stretched around the booth, and filled with some of the most interesting and amazing people I have ever met, as varied in interests and personalities as you could ever imagine. There would be a little girl clutching a *Teen Titans* comic, talking about her favorite character, and right behind her was a middle-aged man with his entire collection to be signed, putting $100 into the jar because he's a lawyer and can afford it. And George talks to them all, at their level, in a way that makes them feel as if they know him from more than just the articles that they read about him. The funny part there was, by Sunday night and the end of this, my first working convention, I was the one asleep at the table, while he jumped up and enjoyed the lull and took a few minutes to walk the show and meet with some of his fellow artists. (I was a lightweight back then)

Then George gave me the most wonderful gift for my birthday: a trip to the San Diego Comic-Con, which I had wanted to attend for years. Still, for a large portion of the show, if George was at the booth, so was I, not because I had to be, but because I wanted to be, and there was still plenty of time to enjoy and see the show. And while there were many talented artists donating their time at the ACTOR booth as well, it was always George's raffles that brought the largest number of people there. George's generosity extends into his personal life as well: he treated two of his other friends, their partners, my husband and me, and two friends of ours to a wonderful dinner one night after the show closed, making us all feel warm and at home.

Then in August we drove to Atlanta for Dragon*Con, and it was more of the same. And as always, it was absolutely amazing to watch him, and it's interesting to me that, while I should be used to it by now, watching him work with his fans is always novel and entertaining. That was also the last show that George raised money for ACTOR, as they officially changed their name to The Hero Initiative the following weekend at Boston.

My favorite memory of Dragon*Con was the Guest of Honor banquet. I had never been to anything like that before and it was probably the most fun I've ever had at a dinner. George was invited and so he invited me along as his guest. It was the first time I was mistaken for his wife (normally people think I'm his daughter) and the first time I'd been

With Seth Green at the *Freshmen* signing at Coliseum of Comics, February 2006.

with George when we were both all dressed up. We sat at a table with several of George's colleagues, such as Marv Wolfman, Peter David, Phil Foglio, and Paul Dini, among others. It was there that George was awarded a membership into the Lions Club for his charitable works, and since nobody had told him, it was a huge surprise for all of us. I don't think there was a dry eye at the table as he gave his speech, and I know that I've never seen him as proud as he was when I put the little pin on his lapel, unless it was when he handed over a check to ACTOR that was part of the award.

Special moments like that aside, much the same happens at every convention: three or four days at George's side watching him sign, sketch, and just talk to people about his life, his work, and his upcoming books. Nothing is taboo; if they ask, he answers, and answers honestly. But here's the part that most fans don't see: He doesn't stop. For the span of the show, he is committed to nothing but the cause. He sits down when the convention opens and gets up only to take pictures, and maybe stretch his legs for a few moments before getting back to work. If he leaves the booth it is only to attend a panel, then he heads right back to the booth. He will eat nothing but hot dogs for three days, because he can still sign while eating one, rather than stopping for a lunch break. His sketches are so popular that we can no longer take names, but have to do a raffle. George will pick between five and ten numbers and those are the ones he will draw that day in between signings. But what not everyone knows is that, time permitting, he will draw four or five more to do that night or the next morning, in his hotel room, before the show starts up again, all to get that extra $200-$250 into the jar for the fund. He could get his own booth and keep the money for himself, but he never does. Every penny in his jar will go where it is needed most.

His efforts have not gone unnoticed. I have read stories and spoken to a few of his co-artists and writers, and they all talk about his dedication to charities and how much he gives back, to his fans and to the artists who came before him through his work with Hero Initiative. He has an area in his studio where he displays the awards that he has received for his charity work, proudly, but not dominant. While he enjoys the recognition, and appreciates the awards, that's not what drives him to do what he does. He does it because *that is who he is*. I don't think he could imagine himself not giving back, because he is so appreciative of what he has.

The other thing that is so amazing about being with George outside of conventions is watching how he treats fans when he meets them out and about.

When we get together often we will go to the Cheesecake Factory, which is everyone's favorite. (Just don't mention the now-missing Chicken Chop to Carol) One of the waiters there is a big fan and came to talk to George once, and then served us on our next visit, and remembered me at a comic shop months later. On a visit to the Disney-MGM Studios, a fan recognized George and started a conversation. His wife, who was quite embarrassed, started talking to me, and we've now been friends ever since. When George learned it was the fan's birthday, he took a moment to do a small, quick sketch on a small pad Carol had in her purse. To this day, it remains that fan's favorite birthday gift ever. And despite his busy schedule, he made time to go to a *Freshmen* signing at the Coliseum of Comics, to present his original cover art for *Freshmen* #1 to a very surprised Seth Green and Hugh Sterbakov, and spent a little time afterwards as well.

But it's important to note that George's devotion to his family and friends is no less than to his fans. One of my favorite memories of our early friendship is sitting at the Magic Kingdom, on the sidewalk in front of Casey's Corner, talking for hours—just so he could get the perfect shot of Carol's first appearance in the Main Street Electrical Parade. When I was sad about missing a signing on Free Comic Book Day, he drove out to the Coliseum of Comics where I shop and did a signing there, just because I wanted to see what he was like at a store signing. At San Diego when I met Joss Whedon (my dream come true) the joy in his face mirrored my own, because he knew how important that was to me. And I wasn't the only one he treated to SDCC. He also brought along another friend, Jewell, to brighten her spirits and also to celebrate her birthday, and seeing her happy raised his mood as well.

If you're ever at a convention where you can sit and watch George for a time, I would encourage you to do so. It's one thing to wait in a line for him to sign your books and talk to him; but it's absolutely amazing to watch him do that over and over again, tirelessly, pouring every bit of himself into his work and his cause. It will give you an entirely new perspective on George. It did for me, and made me love him even more.

Manning the ACTOR booth at San Diego ComiCon International, July 2006.

INTERVIEW WITH GEORGE PÉREZ: 1975

In keeping with the theme of this issue—The 1970s—we are going to step into a time machine. The following interview with George by Robert Andelman appeared in an obscure fanzine called Compass *#2 back in 1975. We thought it would be kind of neat to present George's thoughts and ideas at that time. So with out further ado, let's get to it.*

by Robert Andelman

Unless you consider an electric sharpener and Herald Square #2 pencils to be special, Marvel Comics artist George Pérez has no mechanical devices.

But Pérez does have a fascinating array of artistic devices which he uses under his poetic license. All the more well-known artists use mechanisms to speed along their drawing. What does 22-year-old George have that he can shun technology?

"Immodest as it sounds," says George, "I was self taught." Actually, Pérez is not the whiz-kid he sounds like. He readily admits it can take a good six or seven hours to complete one page of his art in either *The Fantastic Four*, *Avengers*, *Logan's Run*, or *Deadly Hands of Kung Fu* (White Tiger).

George never attended an art school. Oh, he applied and was accepted to one in his Bronx, NY hometown, but Mrs. Pérez felt that if he went to such a school, he might "lose his faith." So, George continued in Catholic schools.

His interest in drawing continued, but it wasn't until Tom Sciacca and Seaton Hancock got pushy that became serious about comics.

FANTASTIC FOUR 165 11
--AND IT'LL TAKE MORE THAN A SHORT HOP UPTOWN TO COOL ME DOWN!
WELL, HERE'S THE BANK. WISH I'D ASKED REED WHAT KIND OF ASSISTION HE DETECTED.
HE'D NEVER LET US COME ALONE IF IT WAS DEADLY. OH WELL...
GROVER CLEV
WHILE INSIDE GROVER CLEVELAND NATIONAL BANK-- ASSETS OF $16,000,000; CUSTOMERS TODAY--
THREE!
ONLY THREE CUSTOMERS-- AND THEY'RE ALL MAKING WITHDRAWALS!
BUT, MR. MORGAN-- YOU CAN'T EXPECT PEOPLE TO ENDANGER THEIR LIVES JUST TO BANK AT CLEVELAND NATIONAL--
I TELL YOU, THIS SO-CALLED CRUSADER IS SENDING ME TO THE POOR-HOUSE!
AS A MATTER OF FACT, THE WIFE'S WHEN AFTER ME TO GIVE YOU NOTICE, AND--
WAIT A MINUTE!
LOOK, I'VE GOT A RIGHT TO QUIT IF I--
THAT'S NOT WHAT I MEAN--!
THE WHOLE PLACE IS GETTING WARM-ER--AND THE HEAT'S COMING FROM THAT WALL!
FROM BEYOND THE WALL, FOOL!
FROM ME!!
IT'S THE CRUSADER! IT'S OUT TO GET ME!
AS INDEED IT IS.
AND, SINCE YOU SEEM TO BE IN CHARGE OF THIS INSTITUTION OF OPPRESSION--
I--LET GO, PLEASE--!
ANYTHING YOU SAY!
AAAA
AAAA
HUH?
NICE CATCH, SIS!
11
CONTINUED AFTER NEXT PAGE

Fantastic Four #165, page 11. Inks by Joe Sinnott. Courtesy Lee Benaka.

Upon graduating from high school, George took his portfolio to DC Comics. "Sol Harrison tended to give newcomers a hard time, which is why I tried out for National[1] six times. I never tried out for Marvel. Ironically, that is where I'm working."

Pérez has been working in comics for only two

1 National Periodical Publications—the precursor to DC Comics.

Howard the Duck in "Murder Most Fowl", from *Accent on the First E.*

ANSWER ME--BOX! I WANT TO KNOW WHAT HAPPENED TO ALL THOSE WHO ANSWERED LASTDAY AND ESCAPED TERMINATION--ESCAPED TO HERE!
YES--TELL US!
YOU SHALL JOIN THE OTHERS SOON ENOUGH. JUST FOLLOW ME--I WILL TAKE YOU TO THEM.
BUT YOU ARE WET AND COLD, SO YOU MUST FIRST EXCHANGE YOUR GARMENTS FOR WARM FURS.
FURS?
YOU MEAN WE'RE...YOU WANT US TO WEAR...
ANIMAL SKINS, JESSICA--REAL ANIMAL SKINS!
IT SEEMS SO PRIMITIVE, LOGAN --TO WEAR THE SKIN OF A DEAD ANIMAL! DO YOU --DO YOU THINK WE SHOULD?
THEY'LL KEEP US WARM AND ALIVE. THAT'S WHAT'S IMPORTANT!
YOU'RE RIGHT. WE'RE NOT CITIZENS OF THE CITY ANYMORE.
WE HAVE TO LOOK AFTER OURSELVES--EVEN IF IT MEANS DOING SOMETHING AS REPULSIVE AS WEARING FURS.
YOU'RE A VERY BEAUTIFUL PAIR.
PLEASE... TAKE US TO THE OTHER RUNNERS NOW.
I'VE NEVER SEEN HUMANS I THOUGHT WORTHY OF BEING HERE. I'VE NEVER HAD A PAIR LIKE YOU.
YEAH--SO WHAT?
I'D LIKE TO SCULPT YOU.

Logan's Run #4, page 2. Inks by Klaus Janson Courtesy Peter Lee.

years. He has never done any other professional art (besides a drawing in *Science* magazine) and recalls an early incident in his career as an as an artist on the Marvel black-and-white line.

"My slaughter-field was *Monsters Unleashed* #8 – Gulliver of Mars. I was raked thru the coals for that." On the other hand, when he began drawing the *Fantastic Four*, this occurred: "When Stan (Lee) saw it, and I received word from Sol Brodsky saying Stan wanted to see me. The jig was up. Stan told me that when he first saw it, he thought it might've been either Buscema or Romita. But he really liked it and asked me what I was doing, as if to make sure I had more work. At the time, I told him, I was doing *Inhumans*, *Avengers*, *Sons of the Tiger*, and *The Fantastic Four*. So, I think if he had any ideas about giving me another book, it was totally shelled by that."

Stan Lee calling George to his office about *The Fantastic Four* prompts the obvious: "How's it feel to do *The Fantastic Four*?"

"Even with me handling it now, Kirby's still considered the definitive artist of *The Fantastic Four*. When I look back at my first two issues, #164 and 165, I do notice a bit of stilting because I tried to be a little to faithful to Buckler/Kirby because their styles were similar. The style I draw on *The Fantastic Four* is not much different from the style I would draw on *Logan's Run* or the two issue of *Marvel Spotlight* HT I'm drawing featuring Man-Wolf, but I was awed," repeats George.

Pérez doesn't feel that Jack Kirby's plusses lie in his style. "His strength really is not in the way he draws than in how he presents it. As far as an actual artist, he is obviously no da Vinci. Jack is a storyteller, par excellent. He is the epitome of all comic book story-telling. Once Jack came back to the fold when he started drawing covers, I got letters saying that Jack doesn't seem to be able to draw *The Fantastic Four* anymore, that mine became the definitive. And of course there are the Jack Kirby purists who prefer John Buscema. But I've learned to accept that," Pérez said.

Since *Compass* covers the massive Howard the

Duck for President Campaign, all staffers have been encouraged to get view points from a variety of people as to there ambitions to draw da duck. George sez, "Howard, I think, is a pleasant thing to fool around with. If they gave me it to do a one-shot, maybe, but I wouldn't do it as a regular thing. I think Gene Colan's doing a marvelous job on it."

The new *Logan's Run* book, according to Pérez, is up in the air at this moment. He and Gerry Conway has finished the first four issues which adapted the movie, but that is enough for George. Conway wants to continue the book, but it'll probably wind up a sales versus editorial matter.

George relates a recent incident concerning Logan, wherein Gerry Conway wrote the script and never spelled "Logan" correctly. Poor Joe Rosen, the letterer, who only writes what he sees, furthered the error by writing "Logen" throughout the book.

Regular inkers for the Pérez pencil works are Joe (*The Fantastic Four*) Sinnott, Pablo (*Avengers*) Marcos, and Klaus (*Logan's Run*) Janson. "All three have diverse styles," says George. "Marcos inks the *Avengers* close to Sinnott's style, but obviously, Janson and Sinnott are far apart. It would be very boring if I had three books that all looked the same. So *Logan*: Janson really did a helluva job on it, and of course Joe always does good work, and Pablo… the first *Avengers* he did is 154 and he did a gorgeous job on that. Regrettably, it was colored by Don Warfield, which didn't help it. The color came out a little dingy."

Having done fifteen Sons of the Tiger strips for *Deadly Hands of Kung Fu*, Pérez still rarely sees sales figures for the book, but has been told it's the top-selling black-and-white, surpassing even *Savage Sword of Conan*. He found that surprising, but noted that Kung Fu has had the national impact of movies which Sword & Sorcery did not.

George seems quite excited about *Fantastic Four* #176. In it, he got the opportunity to characterize many of his bosses at Marvel when the Impossible Man came to town. After several staffers saw that book, "A lot of people want the Impossible Man to get his own comic. *A la* Howard," adds George.

"I guess after working as a bank teller, knowing what business is, it has to be entertainment. You work at that job because you have to. I'm drawing comics because I want to. That's why I enjoy drawing group books. When you get tired of drawing one character, you draw another one." Sounds like fun.

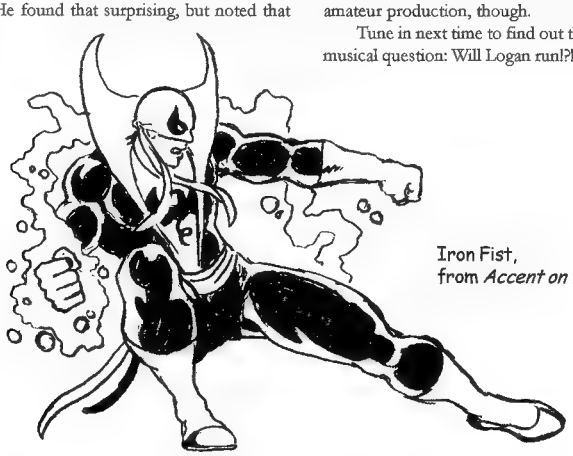
Pérez speaks favorably about Roy Thomas, the man he feels is the top comics' writer and was the top editor.

As for fellow artists, George hesitated as he said John Buscema, adding it's "regrettable he doesn't enjoy doing super heroes." He also admits to building a respect for John Romita. "The man knows what he's doing and he knows what makes a good comic book."

Referring to no one in particular, Pérez stated, "I don't like people who become prima donnas when they become professional, because who the hell are we drawing for, anyhow?"

George, who has a very quotable Freddie Prinze-like voice and says of his wife, "she loves me," has ambitions of branching out in the directions of writing, painting and his most fervent desire: film-making. He has scripted a number of horror flicks and hopes to direct his first, *You Better Watch Out* later this year. Pérez is quick to point out that it is only an amateur production, though.

Tune in next time to find out the answer to the musical question: Will Logan run!?!



Iron Fist,
from *Accent on the First E.*

CAROL'S CORNER

by Carol Flynn

Hello again and welcome to another look into my life with the amazing George Pérez. This installment concerns our introduction to foreign travel together.

When George and I first met it was part of an excursion both to get me to the airport and intoxicated sufficiently to board an airplane to visit my family in another state. Perhaps that will suffice as background for the statement that I was not a big traveler before I met George. Being the good natured, understanding fellow that he is, he never tried to coerce me into visiting anyplace beyond my comfort zone (which at the time would have been continental North America). Car trips were the rule, although we did visit California once and Florida several times. This was the status quo until 1994.

Naturally, George had made numerous convention appearances around the country during this time. In the first year or so of our marriage, I would go to the comic conventions with George and we would plan to really see and enjoy the cities we were visiting. The reality was that all of George's time was taken up by the conventions and the after-hours festivities, so I would either have to tour the sights on my own or stay in a hotel room on my own. It didn't take very long for us to decide that my staying home made more sense because I could get on with my life and interests while George could enjoy the conventions without worrying about me. There is no way that I would ask George to give up conventions because he enjoys the opportunity to meet with his fans and other professionals as well as to raise funds for charities.

In 1994 a situation arose that had the potential to send me to London for an extended visit. Although that did not work out, it brought out the realization that I was not averse to the idea of foreign travel as long as I felt confident that I would be able to understand the people and the language. Of course, England was the ideal destination and so we began planning our first European trip.

At that point in time, George had not taken a vacation from work in about five years so he was ready for something really special. It was to be first class all the way and to last for several weeks. George's first priority was indulgence and mine was economy. We decided to work with a travel agent because neither of us had the knowledge or experience to plan such an extensive trip. Even without much knowledge, we had a list of things that were important and that we wanted to include. First, a place where George could relax completely for a few days at least, then Stonehenge, the Bath Costume Museum, a West End show, and more museums. Perhaps you can guess which items were from my list and which were George's.

Our travel agent came up with a marvelous tour involving a week long stay on a hotel/boat that would cruise down the Thames from Oxford to London over the course of a week. This was the first instance where George's demand for first class came into conflict with my extremely frugal nature. It was a blessing that his preference won out! Those vessels are quite compact and the "first class cabin" (they only had one aboard) was truly not much more than a typical American mid-range motel room, but, when compared with the other accommodations, it was palatial! That being said, we both had to dress in a sitting position for fear of hitting the ceiling with our hands (in George's case his head was in danger as well!). This was a truly relaxing way to visit a new country and we were both delighted with the cruise.

The next conflict came after we had made our choices of the river cruise and some time in London when it was time to book our flights.

Because of his size, George does not enjoy traveling in coach (for that matter, does anyone in their right mind?) and the trip from New York to London takes about eight hours, making it a long time to be uncomfortable. However, when we discussed the price of two roundtrip first class tickets I had a severe case of "sticker shock"! Something inside of me (perhaps too many old movies) cried out that there had to be a better way to get there. The idea of a Transatlantic cruise entered the picture. Neither of us had any idea how to even get information about such a thing so we contacted the travel agent again and she came through for us again.

Although the days of ocean liners as a method of international travel were truly gone, the possibility did still exist. The Cunard line still ran crossings between New York and Southampton even though they were more like cruises than simple transport. The QE2 sailed on a regular basis both east to west and vice versa. Further inquiry showed that the booking would include airfare in one direction and a ship crossing the other. Closer examination revealed that a first class cabin for a five day crossing would include a one-way flight on the Concorde as well. The icing on that cake was the cost: For only $1,000 more per person than an eight hour first class flight we would get a trip on the Concorde and five days of first class accommodation aboard a luxury ship. We would get more vacation for the money and more total relaxation for George, making this a simple choice (especially considering that George would have paid the airfare too anyway). The odyssey was set in motion.

For anyone who was not fortunate enough to travel on the Concorde I will attempt to describe the experience. The first thing to know is that a Concorde flight from JFK to Heathrow took about three hours rather than the typical eight. Quite often, flights to England from the East Coast leave in the evening, fly through the night and land in the early hours of the morning over there (the theory being that you will sleep during the flight and arrive refreshed and ready for an entire day of vacation fun—some day I will explain my low opinion of that theory to anyone interested). Due to the short trip provided by Concorde, the flight was scheduled to leave around 9:00 a.m. with check-in at 7:00 a.m. That was in the era when two hours prior to flight time was considered quite a wait. In order to alleviate the burden, a private lounge for Concorde passengers was available with a complimentary breakfast buffet. The time went quickly. Both of us were excited to be part of what seemed to be the vanguard of future air travel. Seeing the plane, we were surprised at how small it seemed. Entering the cabin was much like entering an oversized first class cabin:

Formal night on the QE2, July 1994

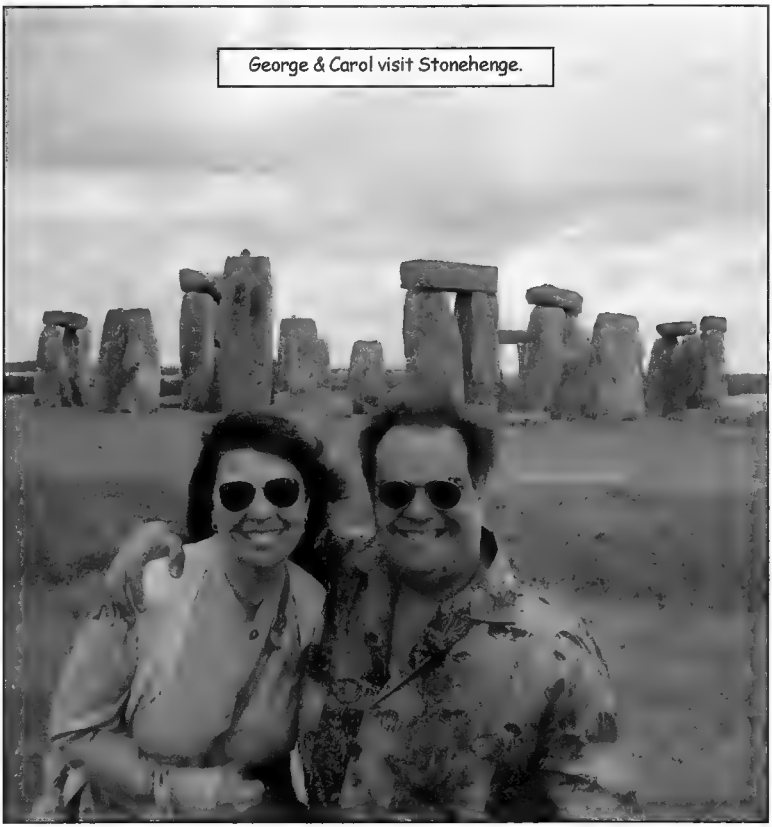
Large, comfortable seats in pairs on both sides of the aisle set the tone for a luxurious flight to follow. It was a bit surprising that the windows were quite small and thick offering very little visibility (certainly not enough to take a photo) but necessary to withstand the stresses of the flight. After takeoff a rocket booster of some sort was employed, although we barely noticed it.

Due to the short flight time they did not offer any movies but did keep us apprised of our airspeed which reached the "mach" level. There was almost non-stop food service. First we were offered champagne and caviar as we settled in and prepared for takeoff. Although we were both impressed we passed as neither of us cares for either. Once we were cruising, a meal fit for a king was served, including dessert and followed by a package of expensive chocolates and offers of twenty year old tawny port. In addition, each passenger was given an impressive gift.

Suddenly, we were in England. Nostalgia prompts me to say that Immigration and Customs were completely uneventful, not at all like our most recent experiences, and I received the first foreign stamp on my first passport.

—CAROL FLYNN

CONTINUED NEXT ISSUE



GEORGE PÉREZ GALLERY

And now, what is often considered everyone's favorite feature of PACESETTER, we have the George Pérez Art Gallery. Culled from the years, published and unpublished, sketch and rendered drawing... it's all here for your enjoyment! This issue's art gallery continues the focus on George's *Obscura* work!

An unpublished FF cover inked by Jim Mooney.
Courtesy Weng Keong Tam.

AMAZING! IT TOOK ALMOST TWO SECONDS FOR WONDER MAN TO FALL AFTER MY ENCEPHALO-RAY STRUCK HIM!
HOW UNFORTUNATE THAT THE REAPER FAILED TO KEEP HIS BARGAIN WITH ME! WONDER MAN WOULD HAVE PROVEN AN INTERESTING STUDY SUBJECT.
BUT NOW... I HAVE NO TIME FOR SUCH DIVERSIONS!
THAT'S RIGHT, MURDERER! YOUR TIME HAS RUN OUT!
DID YOU FORGET ME--? OR DID YOU PRESUME THAT A WOMAN WAS NO THREAT?
IDIOT! I AM THE MOST DANGEROUS THREAT YOU EVER FACED!
I'M A WITCH!
NO POWER CAN? CLICK!
SKREEE!!
AWRK... RRRK... CLICK
SELF-REGENERATING CIRCUITS... REPAIRING!
BUT... HOW COULD THEY ALL SHORT OUT AT ONCE?! THE ODDS AGAINST THAT--
AII! THE WALL COLLAPSING!
YOUR POWER MUST AFFECT PROBABILITIES! IT CAUSES RANDOM, UNNATURAL OCCURRENCES!
MY COMPUTER CANNOT ANTICIPATE... CANNOT COPE WITH RANDOM FACTOR--
AII!
EXACTLY! EVENTUALLY MY POWER WILL DESTROY YOU, ULTRON!
UHH... I MUST HAVE BLACKED OUT BEFORE... BUT WANDA'S STILL UP AND FIGHTING!

27

CONTINUED AFTER NEXT PAGE

Avengers (vol. 1) #161, page 27. Inked by Pablo Marcos. Courtesy Robert Frey

OH WELL, WHAT THE HECK...
LIKE THEY SAY BEGINNER'S LUCK! I'M JUST LUCKY THAT--
SAY, OH! WHOA! WHAT--?
POW!
POW!
WAIT! YOU SAY YOU WERE WEARIN' SPACESUITS?
OF COURSE NOT.
IT'S JUST SOMETHING I'VE BEEN WORKING ON ON MY OWN.
IF I CAN LEARN TO FOCUS MY MIND CLEARLY ON TWO OR MORE OBJECTS AT THE SAME TIME I CAN--
LOOK OUT!
FRANKLY BEN, BUT YOU HAVEN'T HAD SUFFICIENT
MY REFLEXES ARE MUCH FASTER THAN THEY USED TO BE.
BUT WE'VE HAD TELEPATHS-- BUT THE END RESULT'S ABOUT THE SAME.
OKAY, GO YOUR READY TO TAKE ON ALL COMERS-- ONE FALL, WINNER TAKE ALL.
MEANWHILE YOU GUYS ALOHA AROUND?
SHE'S TAKEN LITTLE ARABELLA OUT IN THE COUNTRY...
FRANKLY BEN, SHE SEEMS TO BE DEVELOPING A REAL LOVE FOR CHILDREN.
COULD BE SHE'S TRYING TO TELL YOU SOMETHING?
WELL, SEEING AS HOW THE BROOMSTICK'S EMPTY...

Fantastic Four #171, page 6. Inks by Joe Sinnott. Courtesy Robert Frey

MEANWHILE, ONE HUNDRED MILES NORTH, A MYSTERIOUS FIGURE WALKS DOWN A LONELY COUNTRY ROAD...
HIS NAME IS THE AQUARIAN, AND HE COMES FROM BEYOND THE STARS. EARTH IS HIS HOME NOW, AND SINCE HIS REBIRTH TWO WEEKS AGO AT PROJECT PEGASUS, HE HAS FOLLOWED AN INNER CALLING...
...A CALLING WHICH NOW BECKONS HIM TOWARD NEW YORK CITY.
CAUTION
DEER X-ING
THAT CREATURE STANDING BEFORE ME...IT SEEMS SO GENTLE.
I SHALL ASK IT TO SEE IF I AM HEADING IN THE RIGHT DIRECTION --THAT HARSH LIGHT! IT SIGNALS THE APPROACH OF AN AUTOMOBILE!
THE GENTLE CREATURE'S LIFE IS ENDANGERED!
WITH A GRACEFUL GESTURE, THE STARCHILD PROJECTS HIS ENTROPIC FIELD TOWARD THE ON-COMING CAR. WITHOUT WARNING, ITS ENGINE STOPS, ITS HEADLIGHTS DOUSE, AND IT BECOMES PERFECTLY STILL.
"WHAT'S GOING ON?! I'M FLOORING THIS BABY, AND IT'S NOT MOVING AN INCH!
THE CREATURE IS SAFE. I CAN NOW CONTRACT MY NULL-FIELD.
SUDDENLY REGAINING INERTIA, THE AUTOMOBILE SHRIEKS ON ITS WAY.
YEOOOW!
NEW YORK
NEW JERSEY
NEXT EXIT KEEP LEFT
SOON, THE NIGHT IS STILL ONCE MORE, SAVE FOR ONE MAN'S FOOTSTEPS.

Marvel Two in One #67, page 11. Inks by Gene Day. Courtesy Daryl Kuxhouse.

BUT NOW I WILL BEGIN MY GREATEST WORK OF ART. NOW I SHALL SCULPT YOU!
SO THIS IS SANCTUARY.
ALL THESE PEOPLE DEFIED THE RITUAL OF LASTDAY--
IT WILL ENDURE FOR AGES. YOU WILL BE A PART OF MY ETERNAL ICE-WORLD--
--EVEN LONG AFTER YOUR PHYSICAL BODIES ARE NO MORE!
--REFUSED TO FACE FLAME-OUT AT CARROUSEL AND BECAME RUNNERS INSTEAD...ONLY TO WIND UP HERE--
--JUST AS DEAD AS IF THEY'D BEEN CAUGHT AND TERMINATED BY A SANDMAN!
YOU SHALL BE IMMORTALIZED IN ICE.
1056
JESSICA, I--I'M SORRY.
SORRY THAT I GOT YOU INTO ALL THIS.
THAT IS THE GENIUS OF ART --IT ENDURES.
DON'T BE, LOGAN. I'M GLAD WE'RE TOGETHER --EVEN LIKE THIS!
EVEN DEAD?
HE MEANS TO FREEZE US, YOU KNOW--JUST LIKE THE OTHERS!
SO PATIENCE, HUMANS--PATIENCE. FOR SOON I SHALL BE--
AND DO YOU KNOW HOW LONG THIS WILL ALL ENDURE?
BUT WHAT CAN WE DO?
--FINISHED.
WE'VE GOT TO GET OUT OF HERE--WHILE HE'S STILL BUSY!
WE'VE COME TOO FAR--GONE THROUGH TOO MUCH--TO GIVE UP NOW!

Logan's Run #4, page 6. Inks by Klaus Janson. Courtesy Peter Lee.

MARVEL
12
4
SWOK!
A BLOW WELL-DELIVERED LITTLE ONE. THOUGH THE BINDING ROPE HINDERS YOUR MOVEMENTS--LIMITS YOUR EFFECTIVENESS, STILL I AM IMPRESSED
IT'S NOT POSSIBLE! HE'S ACTUALLY STANDING THERE SMILING LIKE IT DIDN'T PHASE HIM!
DESPITE YOUR DIMINUTIVE SIZE, YOU ARE A MOST WORTHY OPPONENT. I HAVE FACED MANY IN THE ARENA FAR LESS SKILLFUL,
BUT THE STRUGGLE MUST END--NOW
HAAA!!!
I CAN'T HOPE TO MAKE A DENT IN THAT MASS OF MUSCLE UNLESS I FREE MY HANDS!
I NEED SOME BREATHING SPACE FAST--OR I'M DEAD MEAT.
SKRAAKK!
4
Jim Milgrom

Marvel Fanfare #12, page 4. Inks by Al Milgrom. Courtesy Robert Frey.

DANCE, DANCE, YOU WENCH!
OH, JIMMY, THIS SURE IS A LOT OF FUN!
WHERE'S JUDITH?
OH, JAMES, I'M GOING TO SHRED YOUR BODY!
"SHREAD YOUR BODY"?
GUARDS, ATTACK THE INFIDELS!
FOR THE HONOR OF SIR ROBERT, FREER OF THE SLAVES!
OUCH!

A wild scene from "Uncle Sal and Cousin John Go Planet Trippin'" from HOT STUF' #2 (1974). Inks by Bob Garrison.

Starting with these spot images, the following pages showcase selected images from David Lillard Publishing's *Accent on the First E.* Several images feature characters from Marvel and DC, while others are from more obscure sources; including Pérez originals.

Here we have (clockwise from top left): Doc Savage, Metamorpho, the Incredible Hulk, and the Creeper.

Duncan Idaho from Frank Herbert's *Dune*. The model was David M. Mead.

Taween

Dracula, Lord of Darkness

The Justice League of America

Yvie's Dream

The Sons of the Tiger

Red Sonja Triumphs. Model: Linda Behrle.

Man-Wolf

Karloff, the Eternal Monster

Doctor Doom

Conan in the Tower of the Elephant

Shang-Chi

War Toy

Doctor Strange

Guardians of the Galaxy

Asgard, Home of the Norse Gods

"The Adventures of Superman"

Blackbyrd

The Impossible Man

The Enchantress of Kazo-Nal

The Legion of Super-Heroines

Here we have the image of the X-Men that was used on our cover.

THE SHE-DEVILS
BY GEORGE PEREZ

The Spectre

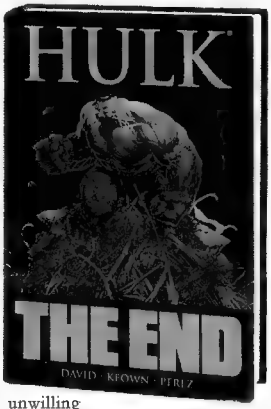
George, himself.

The Thing, inked by S. Delarosa

Avengers Ladies, inked by S. Delarosa

UPCOMING

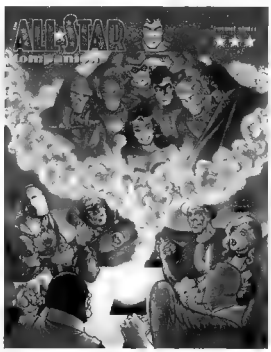
HULK: THE END PREMIERE HC
COVER BY: Dale Keown
WRITER: Peter David
PENCILS: Dale Keown & George Pérez



Chronicling the final days of the Green Goliath! Peter David and Dale Keown, creative team on some of the Hulk's most memorable tales, reunite to produce this searing vision of the future in which Bruce Banner, the Incredible Hulk, is the last man on Earth. It's the Hulk's final battle, as "The Last Titan" wrestles his inner-demons in order to discover his place in a dying world—if only he can survive! Plus: The testing of the first Gamma Bomb thrust upon Robert Bruce Banner led to what he would come to believe would be his greatest nightmare: his unwilling transformation into the Incredible Hulk. He believed wrong. Now, having been dragged into the future—into a post-holocaust, dystopian world—Bruce Banner discovers that his nightmare has a whole new name: the Maestro. This is a nightmare that only Hulk can end; for he knows that he himself is responsible for the presence of the evil Maestro. The future, our future, and the Incredible Hulk will never quite be the same. Collecting *Incredible Hulk: The End* and *Incredible Hulk: Future Imperfect* #1-2. Hardcover. ISBN 978-0-7851-3030-7

$19.99 • **IN STORES:** January 16, 2008

ALL-STAR COMPANION VOLUME 3
COVER BY: George Pérez
EDITOR: Roy Thomas



Comics legend Roy Thomas presents still more amazing secrets behind the 1940-51 *All-Star Comics* and the 1941-44 *Seven Soldiers of Victory*—and illustrated speculation about how other Golden Age super-teams might have been assembled! Also, an issue-by-issue survey of the JLA-JSA team-ups of 1963-85, the 1970s JSA revival, and the 1980s series *The Young All-Stars* and *Secret Origins*, with commentary by the artists and writers! Plus rare, often unseen art by Joe Kubert, Carmine Infantino, Neal Adams, Jerry Ordway, Murphy Anderson, Alex Toth, Nick Cardy, Gil Kane, Gene Colan, Michael Bair, Mike Sekowsky, Dick Dillin, Joe Staton, Paul Reinman, Bob McLeod, Tom Grindberg, Paul Smith, Ron Harris, Marshall Rogers, Wayne Boring, George Freeman, Don Heck, George Tuska, Tony DeZuniga, H.G. Peter, Don Simpson, and many others! Featuring a new JLA/JSA cover by George Pérez! 224 page trade paperback. ISBN-13: 978-1-893905-80-1

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GEORGE PÉREZ "CREATOR CHRONICLES" DVD–PART 2 HITS

New York - Part 2 of the mammoth two part DVD "Creator Chronicles George Pérez" interview is now available for orders via the Diamond Catalogue as a special signed and numbered edition on Diamond first orders only! Fan Favorite and industry veteran George Pérez joins Woodcrest Productions and Eva Ink for the continuation of this massive interview that spans all thirty years of his career, chronicling the events via which George dazzled the comics industry with his dynamic work on such titles as *Fantastic Four*, *Avengers* and *Wonder Woman*.

In Part 1, which shipped in October, George discusses, along with interviewer Robin Dale, his early years and the formation of the *New Teen Titans*, his work on *Crisis*, *Infinite Crisis*, *JLA*/*Avengers*, and his thoughts on industry changes over the years. In the new Part 2, available for pre-orders now and shipping in December, George gives his perspective on

Wonder Woman, *War of the Gods*, and his amazing career resurgence in the last decade. All in that engaging Pérez style! In addition, for the *first* orders placed through Diamond for both DVDs of the *Creator Chronicles George Pérez* will be signed and numbered by the creator himself.

A special 100-unit signed edition of both installments of this candid interview will also be donated to charity in honor of Pérez and his continuing efforts to aid comic book creators in need.

Both Part One and Part Two of *Creator Chronicles George Pérez* are listed in the Diamond catalogue. DVDs can also be ordered directly from Woodcrest Productions, Robin Dale and Renée Witterstaetter by contacting *EvaInk@aol.com*. Part One: ISBN# 978-1-60402-851-5; Part Two: ISBN# 978-1-604002-852-2

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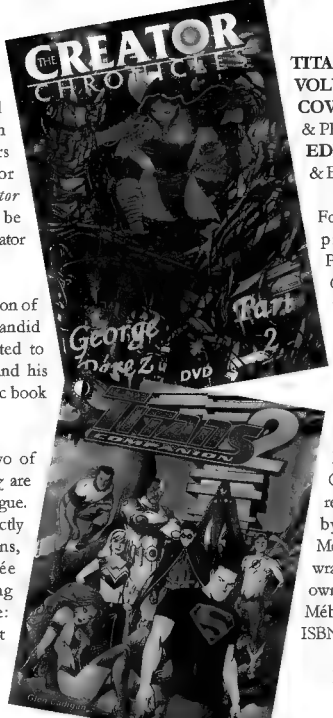

TITANS COMPANION VOLUME 2
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EDITORS: Glen Cadigan & Bill Walko

Following in the footsteps of its predecessor, TwoMorrows Publishing's *The Titans Companion* Volume 2 picks up where Volume 1 left off, covering the return of the Teen Titans to the top of the sales charts! Includes Chuck Dixon, Mark Waid, Karl Kesel, and John Byrne on writing the current generation of Titans! More with Marv Wolfman and George Pérez! Neal Adams on redesigning Robin! Plus artwork by Adams, Byrne, Jimenez, McKone, Pérez, and more! All this wrapped in covers colorized by our own production manager, Marcus Mébes! 224 page trade paperback. ISBN 978-1893905870

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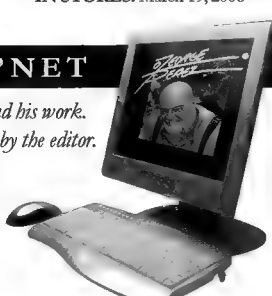
IN STORES: March 19, 2008

GEORGE PÉREZ ON THE 'NET

There are countless websites with materials relating to George and his work. Here are some premier ones, each one verified at publication time by the editor.



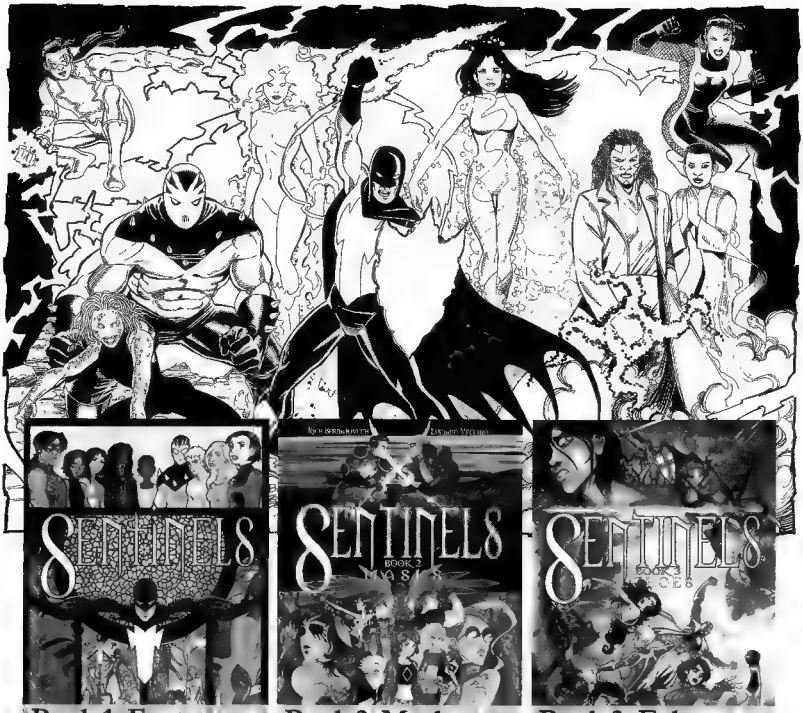
Even though it's not currently being updated, you can start your navigation on the 'Net at

www.george-perez.com

then head over to:

(Titans Tower - the most comprehensive Titans resource) **www.titanstower.com**
(The Artist's Choice - Pérez Art available for purchase) **www.theartistschoice.com**
(Atari Age - Swordquest comics online) **www.atariage.com/comics/index.html**
(JLA Avengers Port) **www.fortunecity.com/business/bustwo/354/**
(Sooperheroes - ADULT site) **http://sooperhero.com/gpfree.htm**
(Comic Art Community Gallery) **www.comicartcommunity.com/gallery/categories.php?cat_id=44**
(Double Trouble - ADULT sites) **www.sisterhoodofsuperheroines.com** and **www.dtwrestling.com**
(Adult videos written and directed by George, featuring live models as superheroines.)

As this magazine continues we will be adding more sites to the list.
Please, if you know of any we have not included, e-mail **tlorenzp@yahoo.com**



Book 1: Footsteps

Years ago, the superhero team, Sentinels, disappeared. Now, their children have taken their place. Are they destined to meet the same fate as their predecessors? Forces from every angle try to pull the team apart as they find that their greatest challenge might just be living up to the name Sentinels.

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Released by Drumfish Productions.
Official website: **www.sentinelsonline.com**

Don't forget to check out ***The Artist's Choice*** *website for original George Pérez art, as well as the works of many other artists!*

www.theartistschoice.com
You'll be glad you did!

For ALL things TITANS, the ***best*** online resource for news, archives, art and history is **www.titanstower.com**.
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Articles, Artwork, Photos, Fan Art, Trivia, News, Checklist Assistance, etc...

The purpose of *Pacesetter, The George Pérez Magazine* is to provide a venue to display the incredible art of this exceptional artist, and to make available for perusal new interviews and insightful articles regarding Mr. Pérez, as well as to showcase artwork and talent inspired by his work.

The staff of *Pacesetter, The George Pérez Magazine* strives to provide the most excellent product that we are capable of, and we welcome comments and criticisms.

We make no claims to expertise, so if you find an error or discrepancy, please notify us and we will amend it in the next issue.

We at *Pacesetter, The George Pérez Magazine* thank YOU, the reader, for purchasing this special endeavor. We hope you'll be with us for future issues.

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